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*pour la Harpe*

# CONCERTINO

POUR

## HARPE

avec Acc<sup>o</sup> d'Orchestre.

*dédié à sa classe*

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PAR

### PARISH ALVARS.

OP. 34

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*Orchestra and 12 et*

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Moderato  
*p*

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*Il canto molto espressivo e sostenuto*

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*p*

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*f e deciso*

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*p dolce ma sonore*

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*p*

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*glissando PP*

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*p*

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*f cresc.*

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*p*

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*p*

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Andantino  
*p*

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*p e con grazia*

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*p e leggero*

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All<sup>o</sup> con spirito  
*ff*

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POUR

## HARPE

avec Acc. d'Orchestre.

*pour la première fois*

*interprété par M. Parich Alvars,*

*conduit par M. de Bériot.*

PAR

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OP. 34

*Paris, 1844*

*Bruxelles, 1844*

HENRY LEMOINE et C<sup>ie</sup> Editeurs.

Paris, 17 rue Pigalle — Bruxelles, 44 rue de l'Hôpital.

14995 H.

CONCERTINO

All.<sup>o</sup> moderato.

*p*

*ff*

This page of musical score consists of eight systems of staves. Each system includes a grand staff (treble and bass clefs) for the piano and individual staves for various orchestral instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part is characterized by dense, flowing textures with frequent sixteenth and thirty-second notes. The orchestral parts include woodwinds (Oboe, Flute) and strings. Performance markings include *p* (piano), *cres - cen - do* (crescendo), *dim* (diminuendo), and *ral.* (rallentando). The page concludes with a double bar line and a fermata over the final notes.

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Harp Solo.

loco.

loco.

loco.

meno mosso. cantabile.

*p* con *espress*

*fat* Fix La #

*fz* Fix Sol #

lay  
104  
107  
108  
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199  
200

Handwritten: 1 1 2 4 3 2 1

12

tr.

8

Tempo I

ficcio #

cres.

ff glissando.  
Sol D

8<sup>a</sup>

loco

glissando.

1-2

ri - tar - pp - dan - do.

con espres.

p a tempo.

Fl: Clar:

Harpe. Solo:

Clar. Harpe.

ritar - dan - do. brillante atempo. mf

7

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The right hand features a complex, rapid sixteenth-note passage with a slur and a dashed line above it. The left hand has a few notes. Performance markings include *sa* and *loco.*

Second system of musical notation. Similar to the first system, with a complex sixteenth-note passage in the right hand and a few notes in the left hand. Performance markings include *sa* and *loco.*

Third system of musical notation. The right hand continues with a complex sixteenth-note passage. The left hand has a few notes. Performance markings include *sa*.

Fourth system of musical notation. The right hand has a complex sixteenth-note passage. The left hand has a few notes. Performance markings include *loco.*, *sa*, *loco.*, *ff*, and *p*. There is a dynamic change to *ff* in the middle of the system.

Fifth system of musical notation. The right hand has a complex sixteenth-note passage. The left hand has a few notes. Performance markings include *ff* and *p*.

Sixth system of musical notation. The right hand has a complex sixteenth-note passage. The left hand has a few notes. Performance markings include *ff* and *p*.

8

First system of a musical score. The right hand (treble clef) features a complex, rapid sixteenth-note passage with many beamed notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. The right hand continues with intricate sixteenth-note patterns. The left hand has some fingerings indicated (e.g., 2, 1, 2, 1). The system concludes with a measure marked *tr* (trill).

Third system of the musical score. The right hand features a long, sweeping line with a *glissando* effect, marked *loco.* and *ff*. The left hand has some *str.* (string) markings. The system ends with a *Tutti. sf* marking.

Fourth system of the musical score. Both hands feature dense, rhythmic sixteenth-note passages. The right hand has some *tr* markings.

Fifth system of the musical score. The right hand continues with sixteenth-note patterns, while the left hand has a more active, rhythmic accompaniment.

Sixth system of the musical score. The right hand has a melodic line with some *p* (piano) markings. The left hand has a steady accompaniment. The system ends with a *ritard.* (ritardando) marking.

Andante.

ROMANZA

Solo. *p*

Viol. Solo. *p*

Viola

Tutti. Fl.

La Ré

Solo. *tr*

Nisi

Viol.

Harpe brillante.

*mf*

The musical score is arranged in four systems. The first system features a Violin part with a long note and a Harp part with chords. The second system shows the Harp part with a melodic line and chords. The third and fourth systems continue the Harp part with melodic lines and chords. The score includes dynamic markings like 'mf' and various musical notations such as slurs, ties, and accidentals.

1<sup>a</sup> loco. loco. sempre

This system shows the first two measures of a musical piece. The right hand (treble clef) features a melodic line with slurs and accents, marked with '1<sup>a</sup>' and 'loco.'. The left hand (bass clef) provides a rhythmic accompaniment. The word 'sempre' is written below the second measure.

2<sup>a</sup> loco. con

This system contains the next two measures. The right hand continues the melodic line, marked with '2<sup>a</sup>' and 'loco.'. The left hand accompaniment is consistent. The word 'con' is written below the second measure.

do.

This system covers two measures. The right hand has a long slur over the first measure. The word 'do.' is written below the second measure.

*ff* Gadenza.

This system spans two measures. The first measure is marked with a forte dynamic '*ff*'. The second measure is marked 'Gadenza.' and features a complex, rapid melodic figure in the right hand.

3<sup>a</sup> loco. ritard.

This system covers the final two measures. The right hand has a long slur over the first measure, marked with '3<sup>a</sup>' and 'loco.'. The word 'ritard.' is written below the second measure.

Tempo.

*p*

*ritard.*

This system shows the first two staves of a musical score. The upper staff is in treble clef and the lower in bass clef. The music features a series of chords and melodic lines. A dynamic marking of *p* (piano) is present. The system concludes with a *ritard.* (ritardando) marking.

Tempo.

*rit.*

This system continues the musical score. It features similar chordal textures and melodic fragments. A *rit.* (ritardando) marking is visible towards the end of the system.

*ritard.*

*doce.*

*Presto.*

*ritard.*

*Col.*

This system is characterized by a *Presto.* tempo marking. It includes a *doce.* (dolce) marking and a *ritard.* (ritardando) marking. The notation includes a *Col.* (Crescendo) marking. The music is more rhythmic and features some melodic lines.

Allegro.  
Volant.

*Solo.*

*Tutti*

*p*

RONDO

This system is marked *Allegro. Volant.* and *RONDO*. It features a *Solo.* marking and a *Tutti* marking. A dynamic marking of *p* (piano) is present. The notation includes a *ritard.* (ritardando) marking.

*ritard.*

This system continues the musical score with a *ritard.* (ritardando) marking. It features melodic lines and chords, concluding the page.

First system of a musical score, featuring a treble and bass clef. The music consists of dense, rhythmic patterns with many beamed notes. A dynamic marking of *ff* is present in the first measure.

Second system of the musical score. It begins with a dynamic marking of *f*. A large, thick diagonal line is drawn across the first two measures. The word "Tutti" is written above the staff in the third measure, and a dynamic marking of *ff* appears in the fourth measure.

Third system of the musical score, continuing the dense rhythmic texture. A dynamic marking of *p* is visible in the fourth measure.

Fourth system of the musical score. A dynamic marking of *ff* is present in the second measure.

Fifth system of the musical score. It starts with a dynamic marking of *ff* and ends with a dynamic marking of *p* in the final measure.

Musical score system 1, featuring piano accompaniment in treble and bass clefs. The right hand plays a series of sixteenth-note chords. The left hand plays a steady eighth-note accompaniment. The lyrics "eres - cen - do. rit." are written across the middle of the system. The system concludes with the instruction "Solo." and "a tempo." above the right-hand staff.

Musical score system 2, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment. The instruction "cantabile." is written above the right-hand staff. A dynamic marking "p" is present at the beginning of the system.

Musical score system 3, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment.

Musical score system 4, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment.

Musical score system 5, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment. The instruction "lento" is written above the right-hand staff.

Musical score system 6, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment.



con forza.

- dan - do. *f* a Tempo.

loco.

loco.

loco.

Viol.

Fl. Solo

Oboe: *p*

Tutti.

*ff*

First system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, featuring treble and bass staves. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Third system of musical notation, featuring treble and bass staves with various notes and rests.

Fourth system of musical notation, featuring treble and bass staves. A dynamic marking of *p* (piano) is present in the second measure.

Fifth system of musical notation, featuring treble and bass staves. It includes dynamic markings of *ritar.* (ritardando) and *p* (piano), and a tempo marking of *a Tempo.* (allegretto).

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble staff includes a section marked "8<sup>a</sup> loco." with a dashed line indicating an octave shift. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a complex melodic passage with many slurs and accents. The bass staff has a few notes, with a treble clef appearing at the end of the system.

Fourth system of musical notation. The treble staff has a section marked "8<sup>a</sup> loco." and "cres." (crescendo). The bass staff has a few notes, with a bass clef appearing at the end of the system.

Fifth system of musical notation. The treble staff continues with a complex melodic line. The bass staff has a few notes, with a dynamic marking of "ff" (fortissimo) appearing.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines with various ornaments and slurs.

Second system of musical notation, continuing the piece. It includes a *dim* (diminuendo) marking in the middle of the system.

Third system of musical notation, featuring vocal lines with lyrics. The lyrics are "ritar - dan - do." and "à Tempo." followed by a *p* (piano) dynamic marking.

Fourth system of musical notation, showing further development of the musical themes with intricate chordal patterns.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble clef and a steady accompaniment in the bass clef.

First system of musical notation, featuring treble and bass staves with piano (p) dynamics and various musical notations including slurs and accents.

Second system of musical notation, featuring treble and bass staves with dynamics including *brillante.* and *mf*, and musical notations such as slurs and accents.

Third system of musical notation, featuring treble and bass staves with various musical notations including slurs and accents.

Fourth system of musical notation, featuring treble and bass staves with various musical notations including slurs and accents.

Fifth system of musical notation, featuring treble and bass staves with various musical notations including slurs and accents.

Sixth system of musical notation, featuring treble and bass staves with various musical notations including slurs and accents.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense, rapid sixteenth-note passages in both hands, with some slurs and accents.

Second system of musical notation. The right hand features eighth-note triplets and sixteenth-note runs. The left hand has a steady accompaniment. Performance markings include *cras* and *loco.*

Third system of musical notation. The right hand has a series of sixteenth-note runs. The left hand features a rhythmic accompaniment with some triplet figures. Performance markings include *loco.* and *ff*.

Fourth system of musical notation. The right hand has a series of sixteenth-note runs with slurs. The left hand has a steady accompaniment. Performance markings include *si allegro* and *f*.

Fifth system of musical notation. The right hand has a series of sixteenth-note runs with slurs. The left hand has a steady accompaniment. Performance markings include *loco.*

Sixth system of musical notation. The right hand has a series of sixteenth-note runs with slurs. The left hand has a steady accompaniment. Performance markings include *ff*.

Seventh system of musical notation, concluding the piece. The right hand has a series of sixteenth-note runs with slurs. The left hand has a steady accompaniment. The system ends with a double bar line and the word *Fin.*

UNIVERSITY OF TORONTO



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*f non legato*

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*p e leggero*

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*f sa s lourdeur*

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*p*

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*pp con grazia*

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*p e leggieramente*

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*p*

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*p*

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*mf*

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